OFFICIAL RULES OF THE 20TH ANNUAL 168 FILM PROJECT 2023

Updated April 26, 2023

GENERAL:

168 Recommendations/Introductions: During the course of the Project, 168 may make recommendations or introductions to people or services that are meant to assist teams in their productions. Entrant understands that this is not an endorsement of the person or service. 168 will not be liable in any way for results and outcomes of Entrant's decisions to use these people or services.

Safety: Teams accept full responsibility for the safety of their cast and crew. This includes, but is not limited to, reading and complying with the *Team Safety Document,* attached below. Entrants must follow all applicable city, state, and federal laws, and must also comply with all State and Federal OSHA requirements and local fire codes. 168 IS NOT RESPONSIBLE FOR ANY ACCIDENTS OR INJURIES ON ENTRANTS' SETS.

Child Safety: Entrants and their teams must obey laws covering obligations to report suspected child abuse as well as those covering child labor on film sets if children are cast members or are allowed on set as crew. UNDER NO CIRCUMSTANCES shall unsupervised children (without a parent/guardian) be allowed on a film set. For STUDENT FILMS with cast or crew under age 18, we highly recommend teams form under the auspices of a church or school, and that supervising adults be vetted through that organization's qualified Child Sexual Abuse prevention program. ENTRANTS AND TEAMS ARE SOLELY RESPONSIBLE FOR THE SAFETY OF CHILDREN ON THEIR SET.

Ethics: As a 168 participant, the Entrant agrees to conduct him/herself and his/her business activities in an ethical manner at all times and to respect everyone regardless of race or creed (see *Code of Conduct below*).

Prizes: Entrant agrees and understands that 168 will not be held responsible for prizes, either in kind or cash, promises, contracts or services, which remain undelivered or unfulfilled by third-party sponsors or other vendors for the contest. Third party sponsors or vendors are solely responsible for delivering any prizes advertised on their behalf.

Force Majeure: Entrant agrees that 168 will not be held liable or responsible, nor be deemed to have defaulted under or breached this Agreement, for any failure or delay in fulfilling or performing any terms of this Agreement when and to the extent such failure or delay is caused by or results from acts beyond reasonable control, including, without limitation, the following force majeure events ("Force Majeure Event(s)") that frustrate the purpose of this Agreement: (a) acts of God; (b) flood, fire, earthquake or explosion; (c) war, invasion, hostilities (whether war is declared or not), terrorist threats or acts, riot or other civil unrest; (d) government order or law; (e) actions, embargoes or blockades in effect on or after the date of this Agreement; (f) action by any governmental authority; (g) national or regional emergency; (h) strikes, labor stoppages or slowdowns or other industrial disturbances; (i) epidemic, pandemic or similar influenza or bacterial infection (which is defined by the United States Center for Disease Control as virulent human influenza or infection that may cause global outbreak, or pandemic, or serious illness); (j) emergency state; (k) shortage of adequate medical supplies and equipment; (l) shortage of power or transportation facilities; and (m) other similar events beyond the reasonable control of 168.

SAG/AFTRA Union Talent: 168 Film is not signatory to SAG/Aftra or any other guilds. Please contact us if you wish to discuss labor union issues.

Code of Conduct: Included with this document is the 168 Code of Conduct statement. All team members will sign copies of this Code, and Entrant shall retain copies with other team permission documentation. Entrant is responsible to enforce the Code of Conduct.

FILM CONTENT REQUIREMENTS:

Originality: Submitted films must be comprised of only original material created specifically for the 168 Film Project. The only exceptions are for properly licensed stock/public domain footage or existing assets which may be used according to the rules of the category. *Write of Passage Spotlight* films and *Alumni films* may use non-original scripts per rules of the category.

Content Limitations (Story, Language and Depicted Scenes): The goal of 168 is to create films that can be shown to all audiences. Therefore, the following content limitations apply. A film that violates these rules will be disqualified from awards, and unless edited to remove offending content, will not be screened at the festival or online.

- No swearing or use of strong expletives
- No using the word "God" or "Jesus" as an expletive
- No graphic sex, violence, language or drug use
- No overly revealing wardrobe
- No "blasphemy." Verse interpretation and subsequent storyline must be consistent with the core of "orthodox" Christian doctrine. Potentially divisive denominational differences should be avoided. Morally ambiguous stories (like purely black comedies), films that wink at or poke fun at hell, taboos and sin, or films that disrespect Jesus, God or the Spirit of God may be excluded.

Length/Duration: Film Duration or TRT (total run time) may vary from year to year and is posted for the current season at https://www.168film.com/film-project/entry-types Specified duration must not exceed the time limit by even one frame. TRT is measured from the first image or sound and last image or sound, including credits. The verse/VO inserted at the end are not included in overall duration.

Film Genre: With the exception of certain non-speed types (Documentary, KidVid), films may be produced in any genre, e.g., drama, comedy, sci-fi, action, thriller, musical (where songs advance the story) etc. See above regarding content limitations.

168 Logo: Teams may use the 168 Logo only in the promotion of their film and promotion of the 168 Film Festival. Teams may be instructed to use the logo as part of their films Required Content.

Derivative Work: For all film categories other than Alumni, no books except the Bible are to be used as a basis for stories. "Derivative works" based on any other literary work or film are not allowed. Serial works are permitted if based on Entrant's previous 168 effort and the story is consistent with the annual theme and assigned verse. The Alumni category may use an existing script or create a derivative work, provided permissions from copyright holders to Producer and 168, with all rights assigned as per the 168 Writer's Contract document, are acquired and documentation of such permissions included with the film submission.

Life Stories/True Stories: If the film is based on true or real-life events, Entrant is required to obtain life rights and other releases executed by the participants as required by custom and usage in the industry and the applicable law. Life rights owners must agree to the terms of the 168 License Agreement by reference in their release.

Personal Information: Except for Life Stories/True Stories or Documentaries where permission to use real names and places is granted, filmmakers must avoid featuring or referencing personally identifying information (PII), including, but not limited to vehicle license plates or real names/addresses/phone numbers. If unavoidable in filming, such information should be blurred or blocked during postproduction. 168 may, at its discretion, request the Entrant "cover" visible PII prior to exhibition. See "Resubmissions/Fixes," below.

Copyright/Trademark Permissions: Films must avoid depicting or referencing third party marks, including but not limited to protected names, logos or trademarks on background signage or panoramic views, computers, vehicles or other products used as props, or clothing such as T-shirts, hats, etc. without permission. This includes using brand names in dialog. If usage permission is obtained, written documentation must be

included with the submission paperwork. 168 may, at its discretion, request the Entrant "cover" or blur certain un-cleared items prior to exhibition (see "Resubmissions/Fixes" below).

Music Licensing: All music must be licensed. Music license documentation must be included with the Film Documentation, to be included with the "Screening Copy" of the film.

- Composers of Original Music must assign rights to the Producer and to 168. Example language is contained in the Composer/Musician Release template found in the Production Forms section of Specs & Resources in the Competition Hub. Release shall be uploaded with other paperwork.
- "Production Music" (from library, buyout or online scoring service) may be used.
- Production Music (if used) must be licensed for unlimited TV and Internet delivery.
- Copyrighted "popular" music may ONLY be used if appropriate rights and permissions are obtained with a license for TV and Internet delivery naming both yourself and 168 Film as licensees. This applies also to incidental music that could be picked up by a microphone in a public place, or an actor humming a few bars or singing/speaking lyrics of a copyrighted song. One source for securing rights to popular music or other copyrighted assets is www.bzrights.com.

Stock Footage/Purchased Visual Assets: Except as noted in the Category Rules (below), stock footage or other pre-existing visual assets may not exceed 10% of program duration. An exception to this is the documentary category, which can be entirely comprised of stock footage, if properly licensed. Stock footage includes any pre-existing footage, whether purchased from a vendor or archived in producer's/editor's library. Other visual assets include animated backgrounds or graphic elements. A license from the vendor or permission from the owner of stock footage that complies with the 168 Production Agreement must be provided with the film's documentation.

Live Animals: Teams must not utilize live animals unless Entrant has obtained the consent of the animal's owner and an affidavit from the animal owner or wrangler that the animal was not harmed in the making of the film. Entrants are encouraged to contact the local Humane Society prior to filming to verify appropriate animal safeguards on set.

Credits: Without proper credits, films will not advance to judging. DO NOT simply refer to a web page. Credits MUST be sized and timed to be readable. Each film must credit the 168 Film Project within the credit roll per current instructions in the Required Content page of Specs & Resources. Credits ARE INCLUDED as part of total duration.

Content Rule Enforcement: Films that do not comply in all material respects with rules as posted herein or that otherwise contain prohibited, or inappropriate content as determined by 168, in its sole discretion, will be disqualified and will not be screened or considered for awards. 168 makes the final determination as to which Films are eligible for exhibition online or at the festival. **No refunds will be issued for any submitted film for any reason.**

FILM CATEGORY RULES

Speed Film General Rules (Apply to All Speed Films):

- All Speed Films must be produced within the 168-hour window, and the script must be based on the Bible verse assigned by 168 (via email or website). See special student films rules below.
- Turn-in and technical requirements are published in the Competition Hub at 168film.com (login required). A brief description is found at https://www.168film.com/film-project/rules-terms.
- Film duration (total run time) for each film type is listed at **www.168film.com/Project/entry-types** (See "Length/Duration," above), and may vary from year to year. Producers are responsible to check duration requirements prior to production.

Speed Film Types

- **"Signature" Speed Films:**
  - No Writing may occur before Verse Assignment (the start of the Pre-Production period).
  - Before Verse Assignment, teams may conduct casting, secure locations, gear and crew, and develop story concepts, but no writing of the script may occur.
  - Speed films may be any genre (see "Film Genre," above).
  - No filming may commence prior to the posted Production Week Start Time. (Filming of rehearsals and test takes is permissible prior to start time, but rehearsal or test footage may not be used in the final film). Schools wishing to enter a non-student Speed Film may contact 168 management to request schedule adjustments.
  - Production must be complete, and upload started by the posted Turn-In Time. (See above).
    - Signature Speed-Hybrid Films may include live action, animation and CG effects assembled with motion capture, plates and virtual sets. These films are considered Speed Films and do not qualify for animation awards.
    - All live action and effects may only be planned after Verse Assignment. Filmmakers may NOT shoot any of these elements before the Start of Production.
  - The Best Speed Film award is between Speed Films only, but Speed Films are eligible for all Acting, Technical Merit, Evangelista and Audience Favorite awards.
  - Schools may enter as a regular Speed film production (not in the "Student" Category) and may use the "Choose your Own Schedule" option with 168 permission. See below.

Student Speed Films

- Key personnel (producer, director, etc.) must be active elementary/secondary/home school or college students supervised by one or more adult advisors. Students under age 18 must have the Adult Advisor register as Signing Producer.
  - A Student team may be part of a school's academic program, it can be organized by a church or other youth-serving organization, or it can simply be a group of youth wishing to make a film.
  - There are no limits on how adults may advise students. As an educational experience, we encourage adult advisors to actively mentor students, but the students must do the work of the key positions on the crew, i.e., Director, DP, 1st AD.
  - A Student team may employ adult actors or non-key crew positions.
- One adult advisor must register as Signing Producer if the student producer is under age 18.
- Schools/Students may elect to use one of 168's *Write of Passage* Scripts free of charge (must have 168 approval). These films will be done on a 17-day, speed film schedule, with option to "choose your own schedule." This allows students to focus more closely on production with the advantage of a solid story foundation.
- Student Speed Film producers may use the Signature Speed Film timetable, or they may choose their own schedule:

- **Choose Your Own Schedule** - for Student Teams:
  - Choose a date and time for your proposed Turn-In. To be eligible for awards, *student submissions must occur prior to the published 168 Turn-In date for all films.*
  - Count back 1 week (168 hours to be exact) from your proposed turn-in time to determine when your production week will begin, then count back 10 more days for Verse Assignment/Preproduction Period.
  - Communicate your proposed schedule via email to 168 ASAP, or at least two weeks before your proposed Verse Assignment.
  - 168 will consider, and may revise, your schedule. When you receive confirmation of a final schedule, you may proceed.
  - Your verse will be delivered via email on your Verse Assignment Day and your 10-days of preproduction will begin.
  - At the scheduled time on your Production Start day, cameras may roll.
  - "Verse Assets" - the graphic of the verse and narration for the end of the film - will be delivered during your production week via email.

- Student schedules are exactly the same duration as regular Speed Films, but schools may have different (chosen) dates.
- Screening copy and optional "Making Of" documentary must be uploaded no more than one week after Turn-In.
- Awards-eligible Student Speed Films compete for the “Best Student Film” and Audience Favorite. They are ineligible for other awards.

Non-Speed Films

General Rules:

- All "Non-Speed" films may begin production as soon as fees are paid, or before payment with permission of 168 management.
- On all non-speed films, except *Write of Passage* Spotlight, the producer will choose a Bible verse related to the theme for the year. This is important since 20% of your jury score comes from “Scriptural Integration.”
  - This declared verse must be submitted to 168 via email ASAP and no later than 10 days before the published Speed Film Verse Assignment Day (If entry is less than 10 days prior to Verse Assignment, then verse must be declared with registration).
- *Write of Passage* scripts include the foundational verse for the Spotlight Film.
- Verse Assets must be inserted at end of films prior to upload:
  - Verse Assets from 168 include a title card (PNG file) and a voiceover audio file (WAV)
  - These must be inserted exactly one second after the last frame of content (video or audio).
  - No “homemade” film/verse assets may be used.
  - Verse Assets will be made available after Speed Film Verse Assignment.
- All Non-Speed films compete for awards in their own categories.
- Non-Speed films also compete with Speed Films for **acting and technical merit awards.**
- Film Durations for the current year are listed at www.168film.com/film-project/entry-types. (See “Length/Duration,” above.)

Non-Speed Film Rules:

- **Alumni Films**
  - Open to 168 Speed Film veterans only
    - Entrant must have held a key role in a previous speed film, including Producer, Director, Writer, Director of Photography or Editor
    - Entrant will declare the year and title of previous film in entry form.
  - Production may start as soon as team is registered.
  - The script may be pre-existing.
  - With a pre-existing script, producer will choose Bible verse or passage that is related to the existing story. For original scripts, the chosen verse or passage will guide the the script.
  - Write of Passage (WP) scripts are excluded from the Alumni Category
    - Contracts with writers for either original or pre-existing scripts must include terms assigning rights to 168 similar to the terms of the Writer’s Contract template found in the Production Forms on the website.
  - “Content Limitations” described above apply.
  - Unlimited use of stock footage is permitted.
  - File format and submission standards are the same as for other films.
  - “Making Of” behind the scenes films are encouraged (3 minutes max)
  - Producer may also compete in Speed Film competition (under separate entry)

- **Animation**
  - Every frame of the film must consist of animated content. Some live action may be intermixed or matted into animated content.
  - Animation types include CGI, stop motion (clay or other real objects), cell animation, mo-cap animation, or other innovative techniques.

- Pre-existing animation models, characters or environments may be used, however the script must be original to the film and consistent with the chosen Bible verse and theme for the year. If pre-existing material is not original to the animator, content must be licensed per stock footage rules, above, unless models are in Public Domain or Creative Commons.
- A Speed Film may use Animation techniques, but will not be considered for Best Animated Film unless qualified and registered in this category.

- **Documentary**
  - Content Rules and Turn-In Rules apply to Documentary entries.
  - Use of unlimited stock or generic footage in docs is permitted, but releases are mandatory.

- **KidVid**
  - The KidVid category is open to all producers to make age-appropriate films for children. *It is not a student or child-producer category.*
  - Producer will specify age range of the target audience in the Film Information form, which may be narrow (e.g., "preschool") or wide (e.g., "teens"), or specified by an age range or grade level range.
  - Appropriateness to specified age range will be a criterion in judging.

- ***Write of Passage* Films**
  - *Write of Passage* scripts may be optioned and produced for the festival.
  - Producers may produce any *Write of Passage* script with prior approval from 168. Producers will email their interest in a script and list key assets, personnel, crew experience level, any star attachments and factors that make them the best team for the film. Permission to produce will go to the team with the best chance for success. Writers will be given priority and are encouraged to mount a production.
  - Once accepted and fees paid, production may begin.
  - The foundational verse from the *Write of Passage* script will apply to the film.
  - Technical requirements are the same as for all other submissions. See Competition Hub.
  - See the *Write of Passage* FAQ for full details.

"Making Of" Behind the Scenes Documentaries (Optional)

- Behind-the-scenes (BTS) documentaries are encouraged but are not required.
- No additional registration required.
- Filming may start as soon as a team is formed.
- All Content Rules apply.
- Deadline for submission is exactly 168 hours after the published hour on Turn-In day. A high-quality Screening Version of your Making Of documentary should be included with your Screening Version main film upload.
- For technical requirements: see Competition Hub.

COMPETITION HUB

Entry Process: When an entrant signs up at 168film.com, their record is created in the Competition Hub. Here, you will manage your entry, find technical specifications, download assets and upload your files.

- Entrant will create a login at 168film.com or use an existing account prior to entry.
- An entrant may register multiple entries.
- The entrant is the "Signing Producer" for any film registered by the entrant and cannot be changed by the user.
  - If a supporter (Exec. Producer) plans to fund a "Signing Producer," they must contact 168.
  - Students under age 18 must have the Adult Advisor register as Signing Producer. Student Producer may be named in the Personnel section of the database.
- The entrant may share the login information for the project with key personnel on the team (e.g., editor or production assistant), to complete data entry and film uploads.
- The Competition Hub consists of four sections:

The language here is one of the issues.

- **Specs & Resources –** where you will find all the technical information, production form templates and training resource materials.
- **Personnel –** You will create a database record for each person on your team.
- **Film Information –** where you will enter all the specifics about your film.
- **Project Files –** A link to a "Production Folder" will be provided where you will find assets we provide, and where you will upload your files for submittal.

- Film Information and Personnel entries must be complete no later than 24 hours after Judging Version turn-in.

FILM SUBMISSION RULES:

NOTE: FILM SUBMISSION REQUIREMENTS MAY CHANGE FROM YEAR TO YEAR. MAKE SURE YOUR EDITOR UNDERSTANDS THE CURRENT REQUIREMENTS, FOUND IN THE COMPETITION HUB.

Upload Only: All film submissions must be uploaded. Physical delivery may be an option by prior arrangement if internet upload speed is inadequate.

Turn-In Date/Time: ALL FILM TYPES (except "Making Of 168" behind-the-scenes documentaries) must begin upload of their "Judging Version" BEFORE the posted Turn-In Deadline time. Films that begin upload after the Turn-In Deadline may screen at the festival but will only be eligible for the "Audience Favorite" award. Instructions to maintain full eligibility in case of upload failure are posted in the Project Files section of the Production Hub.

Film Duration/TRT: See https://www.168film.com/film-project/entry-types for your film's maximum Total Run Time (TRT). TRT varies by film type. If you exceed TRT by even one frame, you are ineligible for awards. TRT means all audio and video, start to finish including credits. BUT, TRT does NOT include the mandatory verse insertion at the tail.

DO NOT INCLUDE: Head Slate, Bars/Tone at the beginning of your film.

File Naming: Each uploaded file shall be named according to the convention listed in the Project Files section of the Competition Hub. Failure to name the file properly may lead to disqualification.

Releases: Entrants must obtain all releases from talent, cast, crew, location sites, as well as use rights for music and use rights for any copyrighted or trademarked materials (including but not limited to images, logos or artwork) and also life rights that may be required by law in connection with the release and exploitation of this film. ORIGINAL RELEASES MUST BE HELD IN PERPETUITY BY THE ENTRANT. **Signed release forms must be scanned to PDF and included with Forms Upload.** Entrant shall also confirm release has been obtained with a checkbox in the Personnel section of Film Management.

Permits and Insurance: The Entrant is responsible to obtain all lawfully required insurances and permits (Please see the Team Safety Document, attached below). PERMITS AND PROOF OF INSURANCE MUST BE HELD IN PERPETUITY BY THE ENTRANT. Do not submit copies to 168 unless specifically requested.

Sample Forms: Sample release forms are provided in the Production Hub. Forms provided by 168 are not to be construed as legal advice. 168 will not and does not give legal advice on any release, nor is it 168's obligation to clear or vet any release. Each team is responsible for its own contracts, releases and legal research.

- **Forms Upload:** All paperwork will be submitted electronically. Scan all required signed paperwork and combine all pages into a .zip file and upload to your Production Folder with your Screening Version.

SAG/AFTRA Union Forms: 168 Film is not signatory to SAG/Aftra or any other guilds. Please contact us if you wish to discuss labor union issues.

TECHNICAL REQUIREMENTS:

All teams are required to submit TWO versions of their film:

a. **"Judging" Version** is the compressed jury evaluation file. This upload must be started BEFORE THE TURN-IN DEADLINE TIME as stated on the Website. This version will be screened by the jury and used to determine awards.
b. **"Screening" Version** is a high-bitrate file for Festival screening. You may make changes to your Screening Version to make your film look and sound its best, i.e., audio sweetening, sound effects, ADR, color grade and credits. This IS NOT to be a new edit of the film. Length must be exactly the same as Judging Version.

Technical Guidelines and Mandatory Content Requirements are posted in the Specs & Resources part of the Production Hub. Failure to follow specs may result in long upload times or poor quality. The Website displays current specs regarding:

a. Submission versions [1 "Judging" and 2 "Screening"]
b. Codec and bandwidth
c. Credits
d. Verse Insertion (1 second after film's your end. This is mandatory content provided by 168)

These specifications are subject to change each season. Confirm that you understand the specifications and TEST YOUR WORKFLOW.

Personnel: List the personnel on your team here in the Competition Hub

- You will click "Add" to add a record for each individual. Enter the name and declare whether they are adult or youth.
- Key Role Checkboxes identify your team's nominations. (See onscreen notes.)
- For actors you will report character NAME and PHYSICAL DESCRIPTION, and choose whether the character is a LEAD or SUPPORTING role. THIS IS CRITICAL because the jury sees ONLY **Character Name** and **Description** for nominees. If they can't match the character name and appearance, your team loses.
- *Understanding Lead and Supporting Categories: Producers will determine an actor's competition category by asking: "Who's story is it?" If it's **JANE'S** story, then Jane is usually a lead actor. Sometimes you can make a case for **Dual Leads** existing in a film, but for our purposes, IT'S USUALLY BEST TO LIMIT YOUR LEAD NOMINATIONS TO ONE (1) MALE and ONE (1) FEMALE. An actor cannot be considered for both lead and supporting categories. Ultimately, it's up to 168 to determine if it is a lead or supporting role. Note: The Academy does not assign restrictions on the determination of "Lead" and "Supporting" roles.*

Film Details: Details of the film must be logged in the **Film Information section of the Competition Hub.** These details are used to classify your film and for press and publicity.

1. Film Title
2. Genre
3. Co-Producer(s), if any
4. Logline
5. Verse
6. Verse Justification - a paragraph about how you crafted the story around the assigned verse.
7. Stories – optional witness about your experience making the film.
    - You must complete data entry in the Competition Hub no later than 24 hours after the Turn-In deadline, no exceptions! If Film Details and Personnel are not complete, your film will not advance. If details are not accurate, misinformation may be published in the festival program.

JUDGING:

Judging Process: All entries will be reviewed by the Programming Committee and numerically scored according to the Criteria listed on the Website. The highest scoring "award eligible" films will be screened by

the 168 Film Grand Jury, which will determine nominees and awards. In case of a tie, "Scriptural Integration" (how well the foundational verse is integrated into the story) will be used as a tiebreaker.

Decisions of 168 Film Management and Jury are final.

Judging Criteria: Scriptural Integration carries the most weight in film programming scores. Films with poor Scriptural Integration will not advance. Filmmakers may submit a defense/explanation of their verse's integration (2500 character max, about 300 words) in the Film Information form. Full judging criteria is listed on the Website.

Ineligible Films: At the discretion of 168 management, Award-ineligible films may screen at the festival and/or online, and be eligible for Audience Favorite award. No exclusionary determination is subject to appeal. **No refunds will be issued for submitted films.** For the following reasons, films will not advance to the Jury for judging:

- **a.** Over Total Run Time or Duration (by as little as one frame)
- **b.** Turned in late (Upload must begin BEFORE the deadline on website. In case of upload failure, follow procedure on the Upload Troubleshooting page to retain eligibility)
- **c.** Judging versions that exceed upload file size limit (1GB)
- **d.** Films ignoring CONTENT RULES (see "Content Limitations," above)
- **e.** Incomplete data in the FILM INFORMATION form
- **f.** Incomplete documentation submitted with physical media "Screening Version."
- **g.** Films requiring Entrant to edit and resubmit (see below)

Withdrawal: After submitting a film, any team may request to withdraw their film from the competition or Festival/web screening by submitting a request in writing by mail or via email. Withdrawal is subject to the approval of 168. Withdrawals after 168 program and festival guide or program is completed **will not** remove the entrant's name and film info. No refunds will be issued for withdrawn films.

Resubmissions/Fixes to Submissions: 168 reserves the right, in its sole discretion, to request that Entrant remove or blur any non-material elements (e.g., logos on clothing, background artwork, etc.) that may otherwise limit or prevent public screening of the film. Corrective resubmittals will not be screened by Programmers or Jury. Resubmittals beyond the Screening Version Deadline are not permitted.

168 reserves the absolute right to make corrections to films for Festival screening or distribution purposes. No corrective measures taken by 168 are subject to appeal. Any and all judgments regarding submitted films are entirely at the discretion of 168. All screening order and programming decisions are similarly at the sole discretion of 168.

PRE-FESTIVAL SCREENING

- **a.** 168 reserves the right to premiere your film at the 168 Film Festival (the "Festival") and yes, Please POST YOUR TRAILER EVERYWHERE, BUT NOT THE FILM!
- **b.** On penalty of disqualification, DO NOT POST any version of your film on a sharing site with public access. If you post for team review, it must be "private" or "unlisted" until after the 168 Film Festival.
- **c.** Films may not appear on any social media outlet (Facebook, Twitter, etc.) prior to the 168 Film Festival. If the film is accessible on social media prior to the festival, it is disqualified – regardless of who shared it. (Use of a password is highly recommended. Warn anyone with access not to share.)
- **d.** You may show your film to your team or supporters prior to the festival as a PRIVATE SCREENING only. No screening may be open to the public until after the festival.
- **e.** IF your film is NOT selected for the 168 Film Festival, then the film may be screened publicly, online or anywhere else, after the official screening schedule is announced.

f. Again, Teaser/Trailers are encouraged! Upload these to social media or any outlet. Please reference the 168 Film Festival and your premiere date.

ANNOUNCEMENTS:

Nominee Notification: "Award Eligible" films will be listed on the Website after the first round of judging. Award nominations will be announced prior to the festival. Nominees will be notified via email, social media and the 168 Website.

Announcement: Award Winners will be announced during the 168 Film Festival. Award Winners are kept secret until the award presentation ceremony. Immediately following Festival, competition results are made public on the Website and via press release.

Travel: Filmmakers and team members attending the 168 Film Festival are completely responsible for their own expenses in all cases.

AWARDS

Award categories are announced at https://www.168film.com/film-project/award-categories, subject to change.

- **Best Film Awards** for the season are as listed at the above link.
- **Acting and Technical Merit Awards** will also be listed at the above link.
    - **NOTE:** Only cast and crew identified in the Competition Hub will be eligible for nomination. Accuracy and timeliness of this data is critical. Without accurate detailed information members of your team cannot be nominated. (Click the checkboxes ONLY for personnel who should receive nominations for the identified roles.)
- **Best Score Award** is defined and judged as the "Best use of original Music." Production library music is not eligible. (Be sure a Composer is identified in your personnel listing.)
- **Audience Favorite** measures a film's popularity as voted on by festival attendees.
- **Evangelista Award** honors the writer for creating the tool that best facilitates the telling of the Gospel of Jesus and the method of salvation. Directness, Simplicity (meaning minimal distraction to the viewer) are core values. All films are eligible.

Prizes: Awards that include cash or material prizes are subject to terms outlined in the Entry Agreement (Contract). Prize recipients will sign a release prior to receiving the prize. **Prizes offered by 3rd Parties are not guaranteed by 168**.

168 reserves the right to withdraw or modify any award category without notice. Awards and/or nominations may be withheld if production standards are not met in any given category.

168 reserves the right to substitute prizes where necessary.

INSURANCE

Having insurance for your production will protect you in case something goes wrong. Entrant also agrees to follow all applicable Federal, State and Local laws including, but not limited to securing appropriate Production insurance and Worker's Compensation Insurance.

There are three basic types of insurance we highly recommend you obtain:

General Liability: This insures you against ordinary accidents on the set. Most locations and city permits will require a $1 million dollars General Liability policy. This can be purchased at a daily rate for only the days you are filming. Check Filmmakers Alliance or your local film commission for potential insurance companies. You may also go in together with a few other teams and buy insurance together, with regard to state laws. If you are making your film under the auspices of a church or an established production company, the organization's General Liability policy may cover you. Confirm this IN WRITING with your organization's fiscal/financial officer.

- **Worker's Compensation Insurance** is required in most states for your cast and crew. Check with an attorney or your local Film Commission to be sure.
- **Equipment Insurance: Whether** you own your equipment, or you are borrowing a friend's gear, you need insurance to protect these investments from accidental breakage or theft. Most rental houses require insurance for equipment rentals, which is usually less expensive than losing a security deposit.

- **Other Insurance:** Package insurance deals may cover all three. Other insurance products that you may want to investigate include (but are not limited to): non-owned auto, commercial umbrella, travel insurance, errors and omissions, flood, etc.

We recommend you find an insurance consultant who is familiar with the Entertainment Industry. A general homeowner/auto/life insurance agent may not understand the requirements for a short-term film set. It's important to negotiate your insurance prior to Verse Assignment. Ask us.

>>168 IS NOT RESPONSIBLE FOR ANY INJURY OR LOSS INCURRED IN THE PRODUCTION OF YOUR FILM.<<

TEAM SAFETY DOCUMENT

THE FOLLOWING IS BASED ON CALIFORNIA LAW AND LOS ANGELES REGULATIONS. LAWS VARY BY STATE AND COMMUNITY. BE AWARE OF YOUR RESPONSIBILITY TO LEARN AND FOLLOW LEGAL REQURIEMENTS FOR FILMMAKING IN YOUR LOCALITY. YOUR LOCAL FILM COMMISSION IS YOUR BEST RESOURCE.

Even if your locality does not require all these measures, it is wise to follow these safety principles.

SAFETY AND PRODUCTION GUIDELINES

You are expected to follow the following rules and use common sense at all times to make the set a safe place to work. The following information is provided to help you understand your part in your Production's Injury & Illness Prevention Program (IIPP)/Safety Program.

COMPLIANCE

All workers, including managers and supervisors, are responsible for complying with safe and healthful work practices including state and local infectious disease protocols.

No bullying or sexual harassment of any type shall occur. Offenders will be swiftly terminated. This includes unwanted or unprofessional advances, remarks or touching of any other person.

As a supervisor, DO NOT ask an employee to perform an act you know to be unsafe or to complete a job task for which the employee has not had proper training.

SERIOUS INCIDENT PROCEDURES

Prior to arrival, ensure that the location has cell phone or land line access to 911 emergency response. If not, devise an emergency plan to summon help in case of serious incident. If a dangerous stunt is planned, or if emergency response would not be prompt due to remoteness of location, have emergency personnel on site.

SERIOUS INCIDENT REPORTING:

In the event of a serious incident involving personal injury or fire, CALL 911.

Incidents that result in transportation by ambulance, visitation to the hospital by one or more employees, any treatments other than general first aid, or any serious property/asset damage, must be reported by Unit Production Manager to the proper authorities.

- Time and date of incident.
- Employer's name, address and telephone number.
- Name and job title of person reporting the incident.
- Address of site of accident or event.
- Name of person to contact at incident site.
- Name and address of injured person(s).
- Nature of injury.
- Location where injured persons(s) was (were) moved to.
- List and identities of other law enforcement agencies present at the incident site.
- Description of incident and whether the incident scene has been altered.

(Cal-OSHA must be notified within 8 hours of any incident in the State of California that results in death or serious injury or illness to an employee. Other states may have similar regulations.)

For location work, the Location Manager or his/her assistant will inspect each location site prior to the Production Company's arrival. Inspections are to focus on potential hazards, environmental concerns and other unsafe

conditions that may be present at the location. Call the Production Safety Representative if in doubt. The Location Manager will notify the Unit Production Manager (UPM) regarding the feasibility of using the location for filming.

Department Heads/Supervisors are to hold meetings with their crew members to review general safety issues and discuss any concerns. These meetings are to be noted in the daily Production Report.

TRAINING AND INSTRUCTION

All workers, including managers and supervisors, shall have training and instruction on general and job-specific safety and health practices. In the event of a serious accident, injury or mishap, AFTER ALL NECESSARY EMERGENCY PERSONNEL ARE CALLED, the UPM (must notify ALL TEAM LEADERSHIP immediately WITHOUT EXCEPTION.

EMERGENCY PLAN MEETING

At the beginning of production, on your first stage or location, an Emergency Plan meeting should be held for the entire cast and crew. This meeting can be a part of the general safety meeting. The information below is to be included in this meeting. At every subsequent new stage and location, an Emergency Plan Meeting must be held. Please note "Emergency Plan Meeting" in your daily Production Report. At the meeting:

1. Point out all emergency exits, escape routes, and fire alarm pull stations.
2. Point out the location of fire extinguishers for use on small fires.
3. Inform your crew of the local emergency response telephone number (if not 911).
4. Tell cast and crew members to be aware of who is working with them, in case they need to notify emergency personnel of missing or unauthorized persons.
5. Designate a post-evacuation assembly area, where your crew should gather by department, and Department Heads should count their employees and note anyone missing.
6. Tell your crew never to re-enter an evacuated building until emergency personnel say it is safe to do so.
7. LA Teams: report any safety concerns to the Anonymous Safety Hotline at (818) 954-2800. Teams in other locations may have a similar reporting hotline.
8. ON LOCATION:
    - 8.1. See to it that pertinent Emergency Plan information is attached to the call sheet.
    - 8.2. Address any egress or evacuation issues in the daily safety meeting and note them in the daily Production Report
    - 8.3. See to it that employees are informed of emergency escape routes and any location. Avoid specific hazards, such as lead paint, asbestos, traffic, etc.

ACTIVE SHOOTER TRAINING:

For training in the event of an active shooter incident, please view active shooter training from the FBI, including the "Run Hide Fight" video available here,

GENERAL SAFETY REQUIREMENTS

- Safety officer to ensure that entrances to stage are clear of trip hazards.
- General housekeeping in good order.
- Fire extinguishers accessible and "FIRE EXTINGUISHER" signs visible.
- Appropriate safety equipment available.
- Appropriate machine guards - including push sticks - available and in use. Appropriate Person Protective Equipment (PPE) available and in use. Four-foot perimeter, aisles and passageways free of hazards.
- Flats appropriately secured and braced.
- Pits and floor openings covered or otherwise guarded.
- All exits free of obstructions and "EXIT" signs visible.
- Directions to exits, when not immediately apparent, marked with visible signs. Standard stair rails or handrails on all stairways having four or more risers.
- No storage under occupied raised platforms.

AERIAL PLATFORMS AND LADDERS

- Only trained and authorized personnel are allowed to operate aerial platforms. Approved safety harnesses and lanyards worn when using aerial platforms.

- All ladders maintained in good condition and safety labels visible. (Take note of joints between steps and side rails, all hardware and fittings, and movable parts.)
- Ladders kept clear of doorways, exits, and passageways.
- When a ladder is used to gain access to an elevated work area, the ladder extends at least 3 feet above the elevated surface.
- Please contact the Production Safety Representative if any unsafe conditions exist.

SAFETY RESPONSIBILITIES TRANSPORTATION CAPTAIN/COORDINATOR

The Transportation Captain/Coordinator is responsible for conveying current safety requirements to all transportation crewmembers, provides guidance for meeting IIPP goals and supervises, trains and sees to it that the transportation department heads/supervisors meet their IIPP responsibilities.

PRODUCTION STARTUP GUIDELINES (Transportation):

1. Obtain and read the IIPP/Safety Manual from the Unit Production Manager (UPM) or www.safetyontheset.com the first week of employment. The manual is meant to provide guidance and clarification of possible questions. It is available for further review from the UPM or Production Office Coordinator.
2. Attend the mandatory IIPP training meeting.
3. Hire only employees who have the proper safety training for, and who understand how to safely perform, any task they are asked to do. (In Southern California, this includes completion of all Safety Pass training required by their job classification. See www.csatf.org for more information.) If you need help arranging training, call the Production Safety Representative.
4. Make sure everyone on your transportation crew is given a copy of Form 1 – General Safety Guidelines for Production and signs the accompanying Employee Acknowledgment.
5. U.S. Department of Transportation (DOT): Transportation Captain/Coordinator is responsible for arranging all compliance with DOT regulations, including drug testing program, drivers' logs, etc. Call the Production Safety Representative for information on compliance vendors. On Production Implement the IIPP: Conduct safety meetings on the first day of work for your crew AND whenever a new crew member or independent contractor arrives.

RESPONSIBILITIES OF THE SPECIAL EFFECTS COORDINATOR

The Special Effects Coordinator is responsible for safe transportation, storage, and use of all pyrotechnics, and is responsible to effectively coordinate with Stunt Coordinator and, at Pre- Stunt/FX meeting, communicate FX action to ensure understanding and safety of all involved crew. This meeting is to be documented in the daily Production Report.

SAFETY RESPONSIBILITIES STUNT COORDINATOR

The Stunt Coordinator is responsible for the safe performance of stunts and supervision of all persons involved and is responsible to effectively coordinate with the Special Effects Coordinator and, at Pre- Stunt/FX meeting, to communicate stunt action to ensure understanding and safety of all involved crew. This meeting must be documented in the daily Production Report.

SAFETY TOPICS

ELECTRICAL SAFETY

- POWER LINES: California Code of Regulation, Title 8, Section 2946, Overhead Clearances, must be observed and maintained at all times (applicable regulations are set forth in Addendum #8C, #22A and #25A of the Industry Safety Bulletins). This applies to ladders, scaffolds, booms, forklifts, aerial lifts, scissor lifts, cranes, rigging, sets, truss work, backdrops and other equipment that could come in contact with power lines.
- To prevent electrocutions and injury resulting from contact between overhead power lines and conductive tools, materials, or scaffolds, OSHA recommends that employees be informed that most overhead, high voltage power lines are not insulated and, when in doubt, assume that power lines are not insulated.
- Employers must notify the utility company when work must be performed under and/or near overhead power lines where clearances cannot be maintained. In such situations, ask the utility company to de-energize the power lines or temporarily move or cover them with insulating hoses or blankets before any work is initiated.

- Properly maintain all electrical equipment and wiring with no live parts exposed. Use equipment only for its intended purpose. Be particularly careful around water, especially when filming in rain scenes.
- All A.C. (alternating current) electrical systems shall be grounded.
- Keep electric panels accessible at all times. No obstructions or storage within three feet (3') of a panel.
- Remember that lights placed too closely to props, sets and other materials may pose a fire risk and, therefore, make sure that lights are placed far enough away to alleviate risk. Only qualified persons with the appropriate technical knowledge to perform electrical work.
- Do not overload a circuit. If filming in a home, remember that multiple outlets may be on the same circuit, and high wattage lights can trip a breaker.
- Become familiar with where the circuit breaker box is and check to see which outlets are on separate circuits before connecting lights.
- If the box uses fuses, be sure to purchase extras.
- LED and Fluorescent lighting fixtures do not draw as much power, however, check wattage ratings to avoid overloading circuits.
- Power should be switched off when plugging or unplugging high wattage equipment.
- To unplug any equipment always grab the plug firmly and pull, do not grab the cord.
- If using tungsten "hot" lights, be sure to let them cool before moving them to avoid damaging the filament.
- To avoid shorts or electrocution, always be sure plugs are firmly in their sockets with no metal showing.
- NEVER cut off the ground pin of a 3-pin grounded plug.
- If you must use a grounding adapter with a 2-prong outlet, confirm that the electrical box is grounded with a voltmeter and always connect the adapter's ground wire to the outlet cover screw.

EXTENSION CORDS

Extension cords are both a fire hazard and a trip hazard. To mitigate tripping, use Gaffer Tape to tape down all cords that cross where people will walk, or dress the cables so they run along walls or out of the path where people might walk. (Duct tape will work but it will leave a sticky residue on your cables.) Extension cords can get hot and catch on fire if they are overloaded. The amperage rating on the plug is NOT the amperage rating of the cord. The capacity of a cord depends on the length and the thickness of the wire (the larger the "gauge" number the smaller the wire). If using a new cord, the packaging will tell you how much power (in watts or amps) that the cable can handle. If you do not have the packaging search the Web for extension cord capacity or use this chart:

MAXIMUM DISTANCES	UP TO 10 AMPS (1200 watts)	UP TO 15 AMPS (1800 watts)
0' to 25'	16 Gauge	14 Gauge
25' to 50'	16 Gauge	14 Gauge
50' to 75'	16 Gauge	12 Gauge
75' to 100'	14 Gauge	12 Gauge

Remember if you must connect two or more extension cords do not exceed the capacity of the combined length or the thinnest wire. Local zoning ordinances and fire marshals have varying regulations about using extension cords. Check with your local fire marshal to stay in compliance.

COMMON FALL RISKS

Use appropriate fall protection equipment whenever you are working greater than 30 inches (general use/California) or 6 feet (during construction) above the floor, ground or other working area, when standard guardrails or other equivalent protection is not available.

HEAT & BURNS

It should go without saying, but conventional lights get HOT. Gaffers must use specialized gloves to adjust lights that have been in operation and allow adequate cooling prior to moving any light. LED and Fluorescent fixtures can also become hot, so use care with these units as well.

Candles, fireplaces and other open flame fires (e.g., campfires) must be treated with care. Safety personnel with fire extinguisher of adequate size are required for all scenes with open flame.

FILMING EQUIPMENT & VEHICLES

(Including Booms, Camera & Insert Cars, Cranes, Process Trailers, Tow Dollies, Camera Dollies, Elevated Platforms, Fixed Wing Aircraft, Boats, Cars, Helicopters, Motorcycles, Trains) Ratchet straps and/or ropes are the preferred method of securing loads and/or equipment. If using "bungees," "rubber snubbers" or other elastic-type

devices, ensure they are not frayed, worn, damaged, cracked or have damaged or bent hooking devices. Uncontrolled release can cause severe injuries to unprotected body parts, particularly to the face or eyes.

DRIVING AND MOVING SHOTS

Careful preparation needs to be made for any moving shot. All traffic laws must be followed, and the person driving the car (especially if it is an actor on camera) must never be distracted by too much direction or while he or she is driving.

WATER HAZARDS

Cast or crew personnel are responsible to make the director aware if he or she has a fear of working around water or cannot swim, and accommodations made, or alternate personnel assigned. Water safety gear such as life vests are required for cast and crew members working on or near water when appropriate.

STUNTS & SPECIAL EFFECTS

All stunts and special effects must be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

Before filming a stunt or special effect, the involved parties must all perform an on-site dry run or walk-through. A safety meeting must be held and documented.

Special effects involving pyrotechnics, explosives and/or fire must be noted in advance on the call sheet. Properly licensed individuals must perform all such effects. The necessary permits must be obtained, and the appropriate regulatory agencies notified. Explosives must be stored and disposed of properly.

Appropriate personal protection equipment (PPE) and/or other safety equipment must be provided to the cast and crew as needed. There must be a planned escape route and each person involved is responsible to personally check all escape routes. Only persons authorized by the special effects and/or stunt coordinator shall be allowed in the area. Radios, cell phones, pagers, personal data assistants (PDAs), transmitting equipment or remote-control equipment must not be used around pyrotechnic or other explosive devices.

ANIMALS

Animals are unpredictable. If animals are used in filming, the Animal Handler shall meet with cast and crew and inform them of the safety procedures in effect and answer any questions. Safety meetings will be held when appropriate.

ENVIRONMENTAL CONCERNS

All hazardous waste generated by the company, including paint, must be disposed of properly. Proper documentation and permits for the transportation and disposal of such waste are required by law. Be aware of hazards associated with lead paint and asbestos. If encountered, do not disturb.

DRONE / UNMANNED AERIAL VEHICAL (UAV) USAGE

Use of aerial footage acquired from a drone in a 168 film falls under the Part 107 Commercial Use provisions, requiring the Remote Pilot in Command to have a valid Part 107 license from the FAA. All drone operations shall be in accordance with the Part 107 rules currently in force, along with any state or local laws regarding drone usage.

EXPLOSIVES AND PYROTECHNICS

All special effect personnel shall wear safety glasses and protective clothing applicable to the hazard associated with the material during preparation and loading of pyrotechnic devices. Protective clothing includes long- sleeved shirts and long pants made of 100 percent cotton, leather, or other materials with equivalent flammability, melting, thermal, or static-reducing protective characteristics.

1. When working with explosives, flammable or combustible liquids, gases or chemicals on any set, prior notification shall be given to all personnel. Also, wherever practical, the call sheet must state that explosives are to be used.

2. Before any explosives or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at a meeting on the site where the explosives are to be used. This meeting shall include an "on-site walk-through" and/or "dry run" with Special Effects personnel and all involved in the event. The Special Effects and licensed Powder person shall plan and provide acceptable avenues of escape.
3. The persons mentioned above shall clearly announce to all persons the location exits, escape routes and alternate routes. The escape route shall provide absolute passage to the exterior of the building, structure or workspace.
4. Each person is responsible to check the escape route in order to assure himself/herself that it is and will remain accessible. Any person who is unsure of the designated escape route is to check with the 1st Assistant Director and learn of the escape route before entering the work area.
5. Only persons and crew necessary for the purpose of filming will be in the explosives area. All other personnel will be cleared away from the explosives area.
6. Before rolling cameras, should any change become necessary, the Director will again call all persons involved in the event to another meeting to confirm everyone's understanding of said change(s).
7. No smoking is permitted in the explosives area and "No Smoking" signs shall be posted in all areas of the premises or locations where explosives and/or pyrotechnic devices are stored and handled.
8. After each shoot, no one shall go into the explosives area other than the Special Effects and/or licensed Powder person, until or unless the Special Effects and/or licensed Powder person deems it safe to do so.
9. No child under the age of 16 shall be near the area where explosives are used.
10. Transportation of explosives and/or pyrotechnic devices shall be governed by the provisions of all applicable Federal, State and Local laws, and the proper authorities shall be notified when using explosives on the set.
11. Make sure all explosives and explosive devices are shunted prior to detonation.
12. Make sure explosives are detonated from separate DC power source or isolated AC.
13. When preparing pyrotechnics, make sure all radio transmissions in the area are ceased.
14. An exterior shot check list must be filled out and circulated prior to filming any special effects on exterior sets, pyro, smoke, open flame etc.

FIREARMS & OTHER WEAPONS

WE STRONGLY DISCOURAGE THE USE OF “REAL” FIREARMS, even with blanks.
Use CGI and SFX to simulate firearm discharge.

The following safety regulations apply to any use of a weapon on set.

Whenever weapons of any kind are to be used on set, A SAFETY MEETING for the cast and crew shall be conducted. If there are any questions as to the safety of firearms being used in the sequence or if any changes are made from the original sequence, another SAFETY MEETING shall be held.

Treat all weapons as though they are loaded and/or ready to use. Do not play with weapons and never point one at anyone, including yourself. Follow the directions of the Property Master and/or Weapons Handler regarding all weapons.

The use of firearms and other weapons may require special permits and/or operator certifications. Anyone that will be using a weapon shall know all the operating features and safety devices. All weapons must undergo thorough safety inspection, testing and cleaning on a daily basis by qualified personnel.

Anyone handling a weapon shall receive the proper training and know all operating features and safety devices.

If firearms and other weapons are used in filming, the Property Master and/or Weapons Handler must meet with cast and crew and inform them of the safety precautions in effect and answer any questions.

Be aware if using rubber or fake firearms in a public place, they can be mistaken for real ones by bystanders or police. If you are outside of Los Angeles (which requires a permit anytime firearms are used) and your locale does not require a filming permit, it is best practice to contact your local police to alert them of the situation.

FIREARMS GUIDELINES:

1. TREAT ALL FIREARMS AS THOUGH THEY ARE LOADED.
2. DO NOT ENGAGE IN HORSEPLAY WITH ANY FIREARMS OR WEAPONS.

3. NEVER POINT A FIREARM AT ANYONE, INCLUDING YOURSELF, AND IF CALLED UPON TO, WHENEVER POSSIBLE, SIMULATED OR DUMMY WEAPONS SHOULD BE UTILIZED.
4. LIVE AMMUNITION IS NOT TO BE BROUGHT ONTO A STUDIO LOT, STAGE OR LOCATION.
5. All firearms brought onto a studio lot or taken on location shall be turned into that Department which is responsible for and knowledgeable in the use of firearms. Privately owned weapons or gun belts which could contain ammunition are specifically subject to this requirement. This means that ALL firearms must be placed in the custody of that Department designated by the studio for the responsibility for firearms.
6. Unless actually filming or rehearsing, all firearms shall be secured by the PROPERTY MASTER.
7. When a scene is completed, the firearm shall be unloaded.
8. Instruction in the proper and safe use of firearms is the responsibility of the PROPERTY MASTER.
9. The PROPERTY MASTER should be qualified with firearms, and, if not familiar with the type being used, shall consult an expert. The PROPERTY MASTER shall not issue a firearm without first determining that the person who will use that firearm is knowledgeable in its use.
10. No person is to be coaxed, coerced or otherwise forced into handling a firearm. Before using any firearm, make sure you fully understand the operating features and safety devices on the firearm, and the precautions to be taken in handling a firearm.
11. Make sure firearms and weapons are checked before each usage, and that they are cleaned, checked and inventoried at the close of each day's shooting.
12. Loading of firearms shall only be done by the PROPERTY MASTER or by the experienced persons working under his/her direct supervision and control. Such loading shall only be done just before the firearms are to be used in a scene.
13. Hand loading or altering factory loaded blank ammunition shall be done only by licensed Powdermen.
14. NEVER discharge a firearm when the barrel has become clogged with dirt or foreign material.
15. Do not lay down a firearm in such a manner that dirt can clog the barrel or that working parts can be damaged.
16. On all loaded weapons equipped with a safety, the safety must be used in the safest proper manner consistent with the design of the firearm, its stage of readiness to fire, and its intended use.
17. When a weapon jams or malfunctions, corrections shall be made only by a person experienced in working with firearms.
18. Do not attempt to adjust, modify or repair a firearm.
19. The PROPERTY MASTER shall determine the lightest and safest blank ammunition loads possible consistent with the need, and all personnel and the Director shall be informed.
20. Utilize camera personnel shields whenever the camera personnel are to get a point-blank scene.
21. Utilize protective shields for all personnel who will be within close proximity of any blanks fired from a weapon.
22. NEVER store live ammunition and blank ammunition in the same box.
23. The PROPERTY MASTER is responsible to be knowledgeable and adhere to all manufacturers' warnings, expiration dates, storage and handling procedures of all blank ammunition.
24. Prior to shooting blanks on an exterior set, the production company must fill out an exterior shot checklist.

PROPERTY MASTER RESPONSIBILITIES RE: WEAPONS

THE PROPERTY MASTER (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) is responsible for the following:

1. Ensuring the control of and distribution of all firearms on the set.
2. Ensuring that all firearms which will be used on the production (whether company owned, rented, or privately owned) are given to and are in possession of the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production).
3. The designation of experienced persons working under his or her immediate supervision to assist as necessary.
4. Their own qualifications for working with the type of firearms being used, the knowledge of their safe handling, use, and safekeeping, and familiarity with the "LIVE AMMUNITION" to be utilized.
5. Seeking expert advice if he or she is not familiar with the firearm to be used.
6. Ensuring current licenses and permits have been obtained for the possession and use of production firearms.
7. The knowledge of the applicable laws governing transportation, storage, and use of firearms and be in compliance with those laws.
8. The knowledge of and adherence to all manufacturers' warnings, expiration dates, storage, and handling procedures for "LIVE AMMUNITION" and firearms.
9. Ensuring that a sufficient amount of time has been allotted for training and rehearsal.
10. The ability to demonstrate prior knowledge of the safe handling of firearms and "LIVE AMMUNITION."

11. The personal loading of firearms or the personal designation of an experienced person working under his or her immediate supervision to load the firearms. Firearms are to be loaded just before they are used in a scene.
12. Ensuring that any actor who is required to stand near the line of fire is allowed to witness the loading of the firearms.
13. The possession of all firearms except during actual filming or rehearsal. Afterward, the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will immediately unload the "LIVE AMMUNITION" from the firearm.
14. Ensuring that all firearms are cleaned and checked at the close of each day's shooting.
15. Ensuring that all firearms and "LIVE AMMUNITION" are accounted for before any personnel is allowed to leave the area.
16. Ensuring that an inspection is made of the set (location), and all spent "brass casings" and unspent "live ammunition" have been picked up and disposed of properly.

NOTE: The Term "LIVE AMMUNITION," as used herein, does not include projectiles (regardless of the material or manufacture), which are intended solely for the purpose of creating bullet-hit type special effects, such as, projectiles fired from Air Rifles, Air Pistols, Air and/or Gas-operated Capsule Guns, Paintball Guns, Blow Guns, Squib-fired Trunion Guns, Crossbows or Crossbow-type devices, Slingshots or any other type of special effects device designed to propel any projectile intended to create a bullet -hit or recoil type special effect. Additionally, any propelled projectile required to be photographed in flight shall likewise not be considered "LIVE AMMUNITION." All such projectiles described are to be supervised and operated under the direction of the licensed Special Effects Technician in charge.

CHILDREN, ELDERLY, AND THE DISABLED

Minors must have a parent or guardian on the set at all times during work hours. California state law requires a “Studio Teacher” present for the students schooling and to watch after safety - even on weekends. If you are employing a minor, you must have a permit from the state to employ minors and the minor must have a permit from the state to work. Special precautions need to be made with children on the set to keep them from hazards that adults would normally avoid. Minors can only be filmed for so long without having a break: (usually in the 2-4-hour range depending on age). Other regulations apply. (See “The Use of Minors” in Production Forms on the Website.)

Also, although not required by California law, special precautions need to be made on the set for the elderly and disabled. Again, this is common sense, but it is more likely that an aging person could trip over power cables than a young grip. Also, passage from one part of the set to another may be impeded for a person with physical disabilities. Preparations need to be made for these contingencies.

If your project is under the auspices of a church and children under 18 are participating in cast or crew, all adults must pass background checks in compliance with the church’s child sexual abuse prevention program. In lieu of this, a parent or guardian must be on the set at all times, and at no time should an unrelated adult be with a child alone.

OTHER CALIFORNIA LAWS

Craft service personnel must wash their hands with soap and running water after using the toilet, smoking, between handling raw and cooked food. Smoking is only allowed in designated areas.

You cannot work your cast and crew for more than six hours straight without breaking for a meal break. You don’t have to feed them (though you will save yourself a lot of time and money if you do), but you do have to break after six hours. This is not a union regulation. It is state law

>>CHECK WITH YOUR LOCAL FILM COMMISSION REGARDING LAWS IN OTHER STATES. <<

PRODUCERS: ACKNOWLEDGE THAT YOU HAVE READ THIS DOCUMENT BY SIGNING THE SAFETY PORTION OF YOUR AGREEMENT PACKAGE (SEPARATE)

>>PRINT THIS SAFETY DOCUMENT AND DISTRIBUTE TO YOUR TEAM<<

168 FILM PROJECT

Code of Conduct

CODE OF CONDUCT INSTRUCTIONS for PRODUCERS:

- **Print copies of the following page to distribute to all team members**
- **ALL team members sign (including leaders) and return copies to you**
- **Keep copies on file**
- **Post a copy prominently on set to remind team of requirements**
- **Proactively manage the team in relation to these guidelines and manage any conflicts that arise appropriately.**
- **Do not submit copies to 168 unless requested**

168 FILM PROJECT
Code of Conduct

168 Film and all participants are obligated to present a positive image to those around us who are observing what we do. Therefore, all participants in 168 competitions and events will abide by the following Code of Conduct:

PERSONAL BEHAVIOR

- Participant will conduct themselves in a manner that will reflect well on 168
- Participant will abstain from excessive consumption of alcohol and/or any recreational drug use
- Participant will conduct all business regarding 168 in complete honesty with transparency
- Participant will treat all people with respect, regardless of gender, ethnicity or religious background
- Participants who are Christians will commit to pray for their team and its leadership.

SET BEHAVIOR

- Participant will respect authority of Production Management (PM)*
- Participant will obey all Safety Rules set forth by the Safety Supervisor and others in authority
- Participant will not engage in horseplay or other potentially unsafe behaviors
- Participant will refrain from coarse language and profanity
- Participant will refrain from gossip, talking behind others' backs, or passing rumors
- Participant will attempt to leave a location in excellent condition

CONFLICT RESOLUTION

The Bible provides for orderly conflict resolution (Matthew 18:15-19). When conflict arises with teammates or others:

1. Participant will go first to the offending person and confront them privately.
2. The Participant being confronted will listen respectfully and look for resolution or compromise.
3. If a resolution cannot be reached, Participant will bring one or two others into the conversation to confidentially hear both sides in an attempt to find resolution.
4. No one involved will start or continue rumors or share details with others.
5. If a resolution is still impossible, Participant(s) will take the matter up the chain of command of the PM team. The senior member of PM has the authority to mediate a resolution or take any disciplinary action necessary.
6. If the conflict is due to serious Code of Conduct violations observed of a senior member of PM and the conflict cannot be resolved within the team, Participant(s) should report the incident to 168 management.

This relates to the defamation. She started and continued rumors about me.

If the conflict is about a safety condition:

1. Participant will take the matter immediately to the Safety Supervisor, who has authority to stop work to correct the safety issue in consultation with the production management.

If the conflict is about a creative decision:

1. Participant will take the matter to the person responsible for the creative decision privately, but they must realize that (on most sets) the Director has final say on creative decisions. Participant agrees to accept his/her authority.
2. Participant WILL NOT start rumors or grumble about a creative decision from production management.

CODE OF CONDUCT ENFORCEMENT

Production Management leaders are expected to manage code of conduct violations and provide whatever disciplinary action is necessary and appropriate. 168 management does not expect incident reports.

If a Code of Conduct violation comes to the attention of 168 management by direct observation, incident report or complaint, 168 may, at its sole discretion, issue reprimands or warnings, or exclude any team or individual from the competition or exhibition for any length of time. Reinstatement is at the sole discretion of 168 management. Should reinstatement be granted, conditions of reinstatement will be determined based on the nature of the offense. Should a condition of reinstatement be violated, exclusion from the competition will be permanent and final.

Participant Signature_____Date_____

Printed Name_____

*" Production management" refers to the leadership team of the production. Although structure of production teams may vary, the "Entrant" named on the 168 contract is the senior member of the leadership team and is responsible for managing team conduct. For student teams, the adult or faculty advisor has that role.